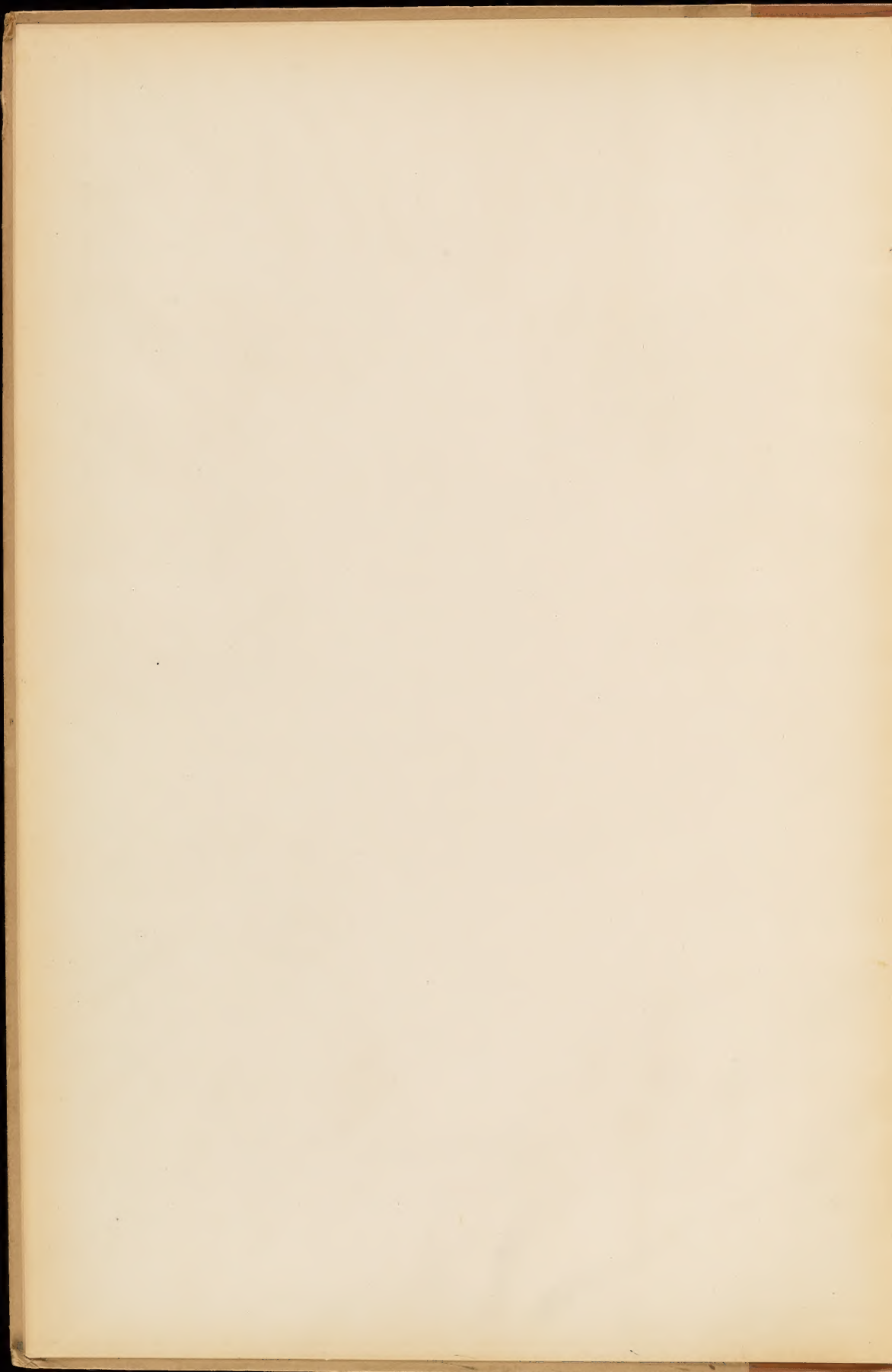


WHITE
ATHENIAN VASES
IN THE
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BY
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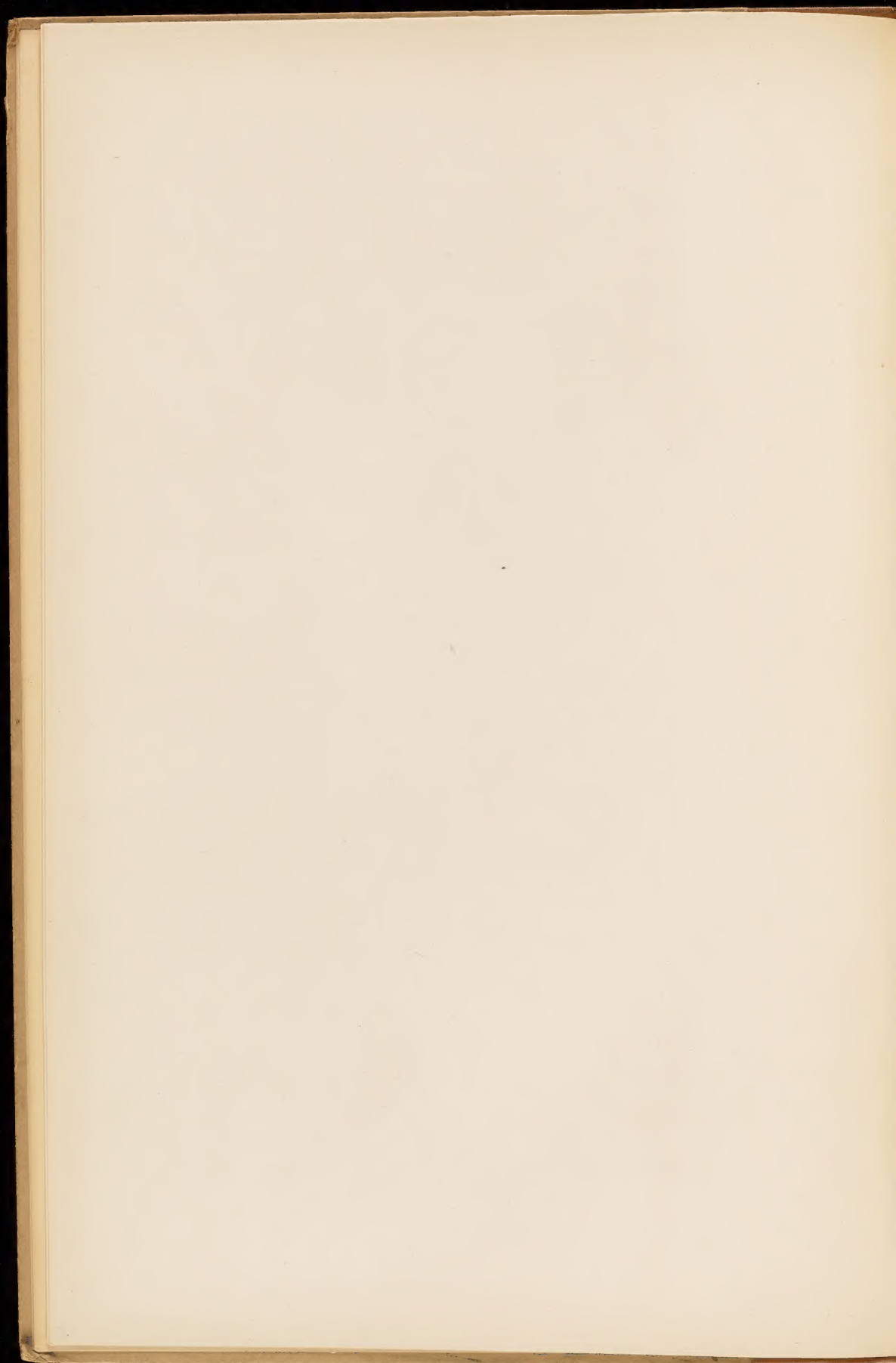
PREFACE.

THE Vase-designs in the present publication, with the exception of those on Pls. xv., xvi., xvii., xviii. B, xix., have been reproduced from negatives taken by means of the cyclograph, an apparatus invented by Mr. A. H. Smith of this Department with the view of obtaining absolutely correct photographic copies of the paintings on vases of a cylindrical shape. The descriptions which accompany the several plates have been written by Mr. Smith; the Introduction is by myself.

A. S. MURRAY.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,
1st Sept., 1896.

384284



INTRODUCTION.

- E. Pottier, *Lekythes Blanches Attiques*. Paris, 1883.
 O. Benndorf, *Griechische und Sicilische Vasenbilder*. Berlin, 1869-1883.
 C. Robert, *Thanatos*. Berlin, 1879: (39th Winckelmanns-Programm).
 Dumont & Chaplain, *Les Céramiques de la Grèce Propre*. Paris, 1888.

THE vases here selected for publication are distinguished in several striking particulars from the great mass of Greek pottery of the same age. In the first place the figures are painted on a white ground and, for the most part, merely in outline; whereas in the majority of contemporary vases the figures stand out in the red colour of the clay against a background of black glaze with which the body of the vase is covered. There was thus in the white vases an exceptional opportunity for purity of outline in the drawing, and it is not without reason that they are regarded as the best representatives we as yet possess of the great age of Greek fresco-painting, in which also purity and sweep of outline on a white ground, simplicity of composition and a limited scale of brilliant colours, were the chief characteristics. In the second place the white vases, with a certain number of exceptions which will be noticed afterwards, constitute a class by themselves, partly as regards shape and wholly as regards the subjects painted upon them. The shape was what the Athenians of the day called a *lekythos*, i.e. a tall cylindrical vase with one handle and a narrow neck, intended for pouring a liquid in a slow stream. The subjects constantly refer to Death and the Grave. Thirdly, the white lekythi were peculiarly a product of the Athenians.

An often-cited passage of the Athenian comic poet Aristophanes speaks of a painter "who paints with figures lekythi for the dead" (*ὁ τοῖς νεκροῖσι ζωγραφεὶ τὰς λεκύθους*, Eccles. 996). It is held that the reference must clearly be to the white lekythi, because on them alone are the subjects constantly appropriate to the dead, while the number of them which can be assigned to the time of Aristophanes on the ground of style is sufficiently large to justify the inference that the production of these special lekythi had become a considerable occupation in Athens just then.

From first to last the white lekythi were a local

fashion, and possibly enough the use of them at funerals had been carried to an excess which deserved the passing mention of the poet, though he does not expressly censure it. Pl. XIII. shows us a tumulus, within which we are supposed to see the vases deposited there. It will be seen that these are not always lekythi. Vases of several other shapes are included. It is not therefore to be supposed that the lekythi, however fashionable they may have become, excluded the use of other vases at the same time, on which doubtless the paintings were of the usual class without any special association with death.

The period which these lekythi cover does not extend much beyond a century and a half, beginning about 460 B.C. It was undoubtedly the most flourishing period of Greek art; and if the vase-painters were limited in their powers and in their opportunities as compared with the great fresco-painters, they have at least shown themselves well qualified to catch the inspiration of their betters. The picture of Charon in his boat, as seen on Pl. XII. and in some other instances, has been compared with the literary description (Pausanias, x. 28, 2) which survives of a similar group in a fresco by Polygnotos at Delphi. It is argued that the vase-picture may well have been derived directly from that original; and certainly the quiet dignity which pervades it through all the varying forms in which this subject appears on the lekythi, its simplicity of lines and colours, prepare us to accept this view, the more so when we remember how that great fresco at Delphi was filled with many other groups of figures expressive of life in the lower world, not perhaps in any instance strictly identical with the groups on the vases, but yet of the same pathetic cast and the same general effects of line and colour. In the higher artistic qualities there may have been a wide gap between even the best of the vases and the paintings of Polygnotos and his contemporaries. But for the present the white

vases, almost alone among Greek remains, enable us to realize in some effective measure the general aspect of the much renowned but now irrecoverable frescoes of the Leschè at Delphi.

In one instance we may indeed go a step nearer to these originals. We refer to a tablet in the Museum on the Acropolis of Athens (*Ephem. Arch.* 1887, pl. 6), on which is painted on a white stucco ground a figure of a young warrior charging, the date of the work being the early part of the 5th century B.C. Compared with the contemporary lekythi on the one hand and with what we know of the contemporary fresco-painters, this tablet may be regarded as forming a sort of bridge between the two. The fragmentary wall-paintings from Eleusis (*Ephem. Arch.* 1888, pls. 4, 5) are of too late a date to be of any use in our argument, however interesting they may be as showing the continuation of the older methods down to a late time.

But the painters of lekythi, though they owed their technical methods in a large measure, and certainly their best inspiration, to the fresco-painters, were at the same time subject to other influences. They had as contemporaries in Athens, and in one sense as rivals, the sculptors of marble stelae, which served as tombstones. The province of the sculptor of stelae, at this particular period, was to illustrate in bas-relief parting scenes between the deceased and his or her relations, groups in which the status in life of the deceased was indicated, as where a woman is seated with a jewel-box in her hands and a maid standing before her; or where a woman holds up a doll, to show that the deceased had been only an infant; or, again, groups in which the immediate cause of death is suggested rather than represented, as where a maid holding an infant in swaddling clothes before a seated woman suggests that the woman had died in child-birth; or where a young horseman, like Dexitheos, who fell in a battle at Corinth, is seen striking down an enemy. These are the usual types of the stelae. In their subjects they stop short just before the death of the person whom they commemorate. They are almost as abundant in Athens as are the white lekythi, with which they were contemporaneous; and while a limited number of them are of the greatest artistic refinement and excellence, the greater proportion are commonplace. That is also true of the lekythi.

Between the stelae, stopping short in their illustrations just before the expiration of life, and the lekythi which, with few exceptions, only begin at Death-bed scenes, passing on to Depositions at the tomb, mourners assembled round a tombstone, or Charon in his boat, there is a logical continuation of thought. The lekythi were made to be placed in the tomb (Pl. XIII.) or on the steps of the tomb (Pl. XXVII. and D 71). Their function did not begin till life had expired. Apparently they had usurped the place of an older class of Athenian vases on which the lying in state (*mpóltheois*) is represented. But they went far beyond the scope of these earlier vases.

Where the stèle and the lekythos thus went hand in hand, the one complementing the other in the natural order of thought, some mutual reaction of the one on the other in an artistic sense was also to be expected. Accordingly we find a number of tombstones, chiefly of the later period, which take the form of marble lekythi; while others, both of the earlier and later periods, are painted—not sculptured—with figures which recall the paintings on the lekythi in their general aspect. See, for instance, the painted stèle of Lyseas in Athens (Conze, *Attische Grabreliefs*, pl. 1) for an example of the earlier period. Several specimens of the later period, found in Cyprus, are now in the Museum. More important, however, are those instances where we find on the lekythi groups of figures which, so far as the artistic conception goes, might equally well appear on the sculptured stelae. Pl. I., a woman seated and receiving an alabaster from an attendant who stands before her; Pl. III., a warrior and a woman standing before him holding his helmet, are cases in point. It is true that these are exceptional subjects on the lekythi, as is also the mounted Amazon on Pl. XXIV., or the warrior on Pl. VIII.; but the fact that they are exceptional is in itself evidence of the influence of the sculptors of stelae on the painters of lekythi. It is to be observed also that in many of the lekythi the central object is a funeral stèle, beside which we see a group of two or, in some cases, three mourners assembled. As a rule there is no indication of sculptured figures on these stelae. But minute figures such as alone could have been introduced on the stelae would have had a trivial effect, and must have been obnoxious to the taste and judgment of an Athenian vase-painter. We cannot expect such figures on the vases. What we can and do expect is that the artistic spirit of the sculptured reliefs should be reflected in the group of figures standing or sitting beside the stèle on the vase. The question is, To what extent, if any, do these groups on the vases (omitting, of course, the stèle in the centre) betray the influence of sculpture in relief as seen in the contemporary stelae? We think that on some of the best lekythi this influence is undeniable. Take for example Pls. II.-V., XXI. A, XXVI. B, and compare them with the scene of Charon in his boat on Pl. XII., which is obviously pictorial in its conception. In the Charon scene it is not only the composition as a whole that is pictorial. There are also those touches of animation in the faces and figures of both the girl and of Charon which imply a freedom and impulsiveness more proper to rapid drawing with a brush than to the laborious process of sculpture in marble. We are far from arguing that all the lekythi which have a funeral stèle as the central object have been influenced by the contemporary sculptors of stelae. On the contrary, we would accept as essentially pictorial Pls. IX. and XI., on which we see the genii of Sleep and Death depositing beside a stèle the body of a warrior who has fallen in battle, much as they carried Sarpedon from the field of Troy to his home in Lycia, to be buried in a tomb with a stèle beside his kinsmen

(*Iliad*, xvi. 672). On these vases there are no mourners present. The scene is in the realm of legend. The characterisation of Death as a grizzly bearded man and of Sleep as an effeminate youth shows the free rapid touch of the painter, not the monumental conception of the sculptor; and this will hold good equally well if in some of these groups we prefer to identify the two genii as the Winds, Boreas and Zephyros, carrying off the body of Memnon, as a late Greek poet tells (Quintus Smyrnaeus, ii. 549; cf. Robert, *Thanatos*, p. 11), contrary to the usual belief that it was Eos herself who carried off the body of her son from Troy. The association of Boreas and Zephyros with the pyre of Patroclus (*Iliad*, xxiii. 194), or the striking legend of the two tombstones of the sons of Boreas, which moved at his breath (Apollon. Rhodius, i. 1307), prepares us to expect, first, that the ceremony of carrying off a fallen warrior, which appears to have originated with Thanatos and Hypnos, would in time be made to extend to the wind-gods also; and, secondly, that the type of Boreas would in this case be assimilated to Thanatos, that of Zephyros to Hypnos. On a lekythos, not in the Museum (Pottier, *Lécythes blanches*, pl. 2), two bearded winged genii deposit a dead man on a chair, while two relatives stand by mourning. But there is no stèle in this composition. It is in fact a death-bed scene, and, like the other vases of that class, belongs rather to the art of the painter. These compositions are too loosely put together for a sculptor.

On Pl. vi. we see two youths hunting a hare. Possibly the presence of a hare beside a tomb implied pollution. But in any case the scene is conceived in the open country, and may be regarded as essentially pictorial. On a lekythos in Athens (*Ephem. Arch.*, 1894, pl. 2) is again a hare, sitting on a rock in the open country, near a tomb beside which mourners are gathered. But whether the sculptors of the stelae influenced the painters of the lekythi, or contrariwise, it is obvious that the productions of both have a strong family likeness, even in external aspect. The most obvious characteristic of both is their whiteness; and as white was the predominant colour of a marble stèle, while on vases it was comparatively rare, except in this particular class of lekythi, which in subjects are akin to the stelae, we can hardly escape the conclusion that the vases had been directly influenced by the stelae. On the actual stelae there are few traces of colour. But it was the custom of relatives of the deceased to bind taeniae, or sashes of bright red, round the marble stelae, in token of respect. That, of course, was no part of the original conception of the sculptors of stelae; but when we find these bright colours faithfully reproduced on the stelae which figure on the vases, we may point to this fact as evidence that in general aspect the stelae had exercised a direct and continuous influence on the vase-painters. Similarly the robes of bright red, green, or blue which occasionally occur on the lekythi have no equivalents on the marble stelae. But if M. Pottier

(*loc. cit.* p. 59) is right in suggesting that relatives were free to wear these bright colours when they came to visit the tomb, after the usual thirty days of mourning had expired, we may here again recognise the influence of the stelae. In the period immediately following after the white lekythi, it is common enough to find on the red-figure vases of Magna Graecia representations of funeral stelae, on which the sculptures are rendered in white, as an equivalent for the original marble. On these vases the stèle or monument has become the principal object. The mourners are of secondary account. Nevertheless, the fact is there, that the stelae were still maintaining their influence over the painters of vases destined for funeral purposes.

In Professor Conze's work (*Attische Grabreliefs*), where all the Attic stelae known to exist at the present day are collected, it is painful to observe the monotonous repetition of the same subject. There may have been little scope for imagination within the limits of subject prescribed by usage. On the other hand, even in the higher walks of Greek sculpture in relief—always excepting the Parthenon frieze—there is an obvious habit of reproducing the same class of subjects, and, in not a few instances, the same conception of particular groups. Battle scenes, varied between Greeks and Amazons, Greeks and Persians, Centaurs and Lapiths, are the rule. Groups which are identical in artistic conception may be seen on the friezes of the Theseion, of Phigaleia, and of the Nikè temple at Athens. Compared with the almost endless variety of conception on the Greek vases, other than the lekythi, how different this is! It may thus be argued that the limited range of subjects accepted by the sculptors of stelae had unduly influenced the painters of lekythi, though these latter, both by the technical processes which they employed and by a number of splendid examples which they have left to our day, were strictly pupils of the great fresco painters.

In the production of a white lekythos, the technical process was to take a vase of this shape as it left the potter's wheel and had its handle fixed to it; then to cover with a thin white coating, approaching in quality to plaster of Paris, as much of the body of the vase as was required. When this coating had sufficiently dried, the figures in outline were drawn in upon it with a fine brush charged with black colour in the earlier specimens, a golden yellow in the best, and a pale red in the later. Occasionally on the finest vases a very beautiful combination is effected, of black for the strong contours of a figure and golden yellow for the inner markings of bones, muscles, and hair. In some fine specimens (*e.g.* Pls. ix., x., xiii.) the lines have now a faint colour approaching that of a pencil drawing, but it is uncertain how far that may or may not be due to deterioration of an originally black pigment. Among the later vases characterised by pale red lines, not a few in the Museum series, as in other collections, are of coarse workmanship, and have been excluded from the present publication on the ground that they are only interesting in so far

as they show to what extent the production of lekythi had become a mere industry, repeating the old conceptions more or less negligently. Others are remarkable for a strong and vigorous expression. A good instance is D 71, which may also serve to illustrate another point. It will be seen that the thick blue colour of the drapery round the legs of the seated figure has flaked off in parts, revealing underneath the red lines with which the folds of drapery had originally been painted in and fired. The blue had been added subsequently, and the lines of the drapery repeated above it. Apparently the same process had been followed in laying on the rich reds and greens, which also occur on vases of the later stage, where the painter aims more at strength of expression than at delicacy in the drawing.

In the lekythi included in the present publication we are confronted with Athenian art of the 5th century B.C., running over to some extent into the 4th century. That was a period of extraordinarily rapid development. Starting from a basis of perfected archaism, it advanced to Pheidias, with his splendidly idealized forms of gods and men, then passed on to Scopas and Praxiteles, with their tendency towards emotionalism and a more minute study of individual forms. On the lekythi we cannot expect more than a passing glimpse of these great contemporary movements in sculpture. Such a glimpse, however, we do sometimes obtain; as, for example, in the two youths standing beside a stèle on Pl. v., or beside a tumulus on Pl. xiii., of which it may be said that they are pervaded by the same sense of youthful beauty, with its charm of restraint in manner, which constitutes the glory of the Parthenon frieze. There are bearded and even old men on the lekythi, but altogether we carry away the impression that by far the greater number of figures are youthful. The reason may have been that youth was believed to be the period when bereavement produces its simplest and most natural effects, as in the typical instance of Orestes and Electra at the tomb of Agamemnon. In that case the influence of the Parthenon frieze would have been less direct, but it may have been all the more subtle from the coincidence that both the frieze and the lekythi fasten on the beauty and charms of youth as their chief task. We do not presume to say that the great fresco-painters contemporary with Pheidias had not supplied direct models for the vase-painters in this respect also, but until these frescoes are recovered we naturally turn to the frieze of the Parthenon, or to the sculptured stelae which by their very nature make the expression of human sympathy their first duty.

The lekythi where emotion is strongly expressed may be compared with the later development of sculpture, such as we find it, for example, in the great group of the Niobides in Florence. Indeed, the youth throwing a stone at a hare on Pl. vi. vividly recalls one of the Niobides, while in general it may be said that the pathos which pervades the whole series of the Niobides—whether in the action of individual figures or of groups—is found on the

lekythi also to a degree which inevitably suggests more or less of indebtedness on the part of the painters to the sculptors. We do not expect on the vases the infinite beauty of detail which charms us in the Hermes of Praxiteles. But with the capabilities of outline drawing once in their possession, the lekythi painters saw their way clear to produce emotion and pathos by simple means. At this stage we can suppose that the higher order of painters had exercised a direct and powerful influence, the sculptors of stelae less and less. There is no stèle which can approach Pl. x. and D 71, with their almost tragic emotion expressed by means of outline alone. That is possible only in painting or drawing. The true touch of the painter is seen in the drawing of the hands on Pl. xiii., Pl. ii., or in the clever perspective with which the dead warrior (Sarpedon) on Pl. xi. is drawn, with his body turned three-quarters to the front and all the details carefully studied from this point of view. We realize how carefully this has been done when we compare this figure with the Sarpedon on Pl. ix., where the same subject occurs, and where the general scheme of composition is the same: Thanatos, strong and bearded, supports the feet of Sarpedon; while Hypnos, young and slim, takes the heavier task of supporting his head and shoulders. Both compositions are strictly pictorial in character. And in some respects Pl. ix. is the finer of the two, as, for instance, in the figures of Death and Sleep, which are not made to sacrifice dignity of form in order to intensify the general impression of powerlessness and limpness, which is the case to a degree on Pl. xi. But when we come to the carrying out of details, we see how the painter of Pl. ix. has been content to give us in the fewest possible lines, and these rarely of any particularly fine quality, a subject which in its general outline he found ready to hand, most probably among the works of the great fresco-painters. The painter of Pl. xi. also accepts the general lines of a subject which he found ready to hand from the same quarter, but he sets himself to particularise and intensify the expression of sadness and dejection inherent in the original conception. The body of Sarpedon is made to assume a nearly sitting posture, instead of lying rigid and straight, as it does in the splendid drawing on our red-figure kylix, E 12. His hands fall lifeless; the legs have no resistance; one foot crosses over the other as if it could not be helped. The drawing is beautiful, but the effect is sad. So also in the attitudes of the genii of Death and Sleep; their bent bodies, and especially their bent knees, suggest that they are oppressed by weariness and grief. The physical collapse of Sarpedon extends in part to them; and thus they are made, wrongly perhaps, to help in deepening the gloom of the picture as a whole. These are points which seem to indicate a strong individuality in the painter. The unnatural reddish colour applied to the body of Hypnos is so unusual that we must include it also as part of a carefully thought-out conception. The cuirass of Sarpedon is drawn in with minute attention to per-

spective. The long sweeping lines of the limbs are mostly fine, especially so those of the right arm of Thanatos and the thighs of Sarpedon, whose feet also are admirably rendered, with the simplest possible means.

To the series of lekythi on which a deep pathos is expressed in the strong rapid manner, and with the simple means of a painter, we must add Pl. VII., on which we see a mother lamenting over her dead child. It is true that scenes of this character occur on some archaic terra-cotta tablets, where they are moulded in relief. But while claiming the vase as essentially pictorial, we admit—it is in fact part of our argument—that the sculptors of these mortuary scenes went hand in hand with the painters of the same. In the present state of knowledge, however, we are inclined to draw this distinction, that in the archaic period to which these tablets belong, it was the painters of vases who took the initiative in the creation of these scenes. Subsequently, during the finest period of the sculptured stelae, the sculptors seem to have exercised a considerable influence on the vase-painters, in leading them frequently to the choice of placidly composed groups, such as prevail on the stelae. But at the most this influence could only have been partial. At no time did it interfere with those painters who found the truest outlet to their genius, and to their own proper gifts, in the expression of grief.

It is evident from Pls. XIII. and XXVII. or D 71, that the placing of lekythi within the tombs or on the stelae did not exclude the use of other vases for the same purpose; and in most instances it is to be supposed that the subjects on these other vases bore no reference whatever to the tomb. They would be vases of the ordinary red-figure class. Nor did the lekythi themselves invariably adhere to their proper function of representing sepulchral scenes, whether idealised from ordinary life or based on such legends as the burial of Sarpedon or Memnon, the mourning of Orestes and Electra at the tomb of Agamemnon, or Charon in his boat. There are exceptions, as in Pl. XIV., where we have a head of the goddess Athenè; while among the smaller and ruder lekythi in the Museum, not included in this publication, are occasionally to be seen subjects which have no perceptible reference to death, e.g. a girl washing at a laver, D 29. The figure of Victory holding a wreath over an altar, on Pl. XXIII. B, could hardly have been associated with the grave so long before Christian times. Nor does the presence of other deities on lekythi in other collections appear to be explicable on any view of appropriateness to the tomb. The same may be said of the figure on Pl. XXVI. A, if she is a priestess of Athenè, accompanied by the sacred serpent of the goddess (*Catalogue of Vases*, iii., D 23), as would almost seem to be the case from the presence of a column suggestive of a temple. On the other hand, the connexion of serpents with tombs is vouched for repeatedly on the vases, as, for instance, on a lekythos (*Jahrbuch*, 1891, pl. 4) where we see a large white tumulus within which, or at all events largely hidden by it,

are two huge snakes, darting their heads towards a man, who escapes in terror, looking back at them. On vases where the tomb of Patroklos occurs (B 239, or Gerhard, *Vasenb.*, 198–199), a serpent is sketched across the tumulus, and may be understood to be within it, like the two serpents within the tumulus of Glaukos, on Pl. XVI. So that possibly the figure on Pl. XXVI. A may not be a priestess of Athenè, but a mourner, expressing, by the action of her hands, astonishment as the serpent moves away. It is to be observed that the tumuli on these vases are painted white,—are, in fact, “whited sepulchres,”—and that an actual tumulus discovered at Athens on the way to the Piræus in 1891 was covered externally with a coating of white stucco (*Jahrbuch*, 1891, p. 198).

Several of the lekythi included in this publication were found in tombs at Eretria in Euboea. But there is no reason to suppose that they had been made at Eretria. The style is purely Athenian, so far as we can see, and the distance from Athens was so slight that the importation of vases must have been one of the simplest matters of daily occurrence. A question on which more may be said is, Whether certain white lekythi found in Sicily and in Magna Graecia are of Athenian fabric, or are not rather the production of a local pottery? The vases on Pls. XXII. and XXVI. A were found at Gela, and therefore belong to this disputed series, to which we may add also D 47 (published as pl. 25 in *Catalogue of Vases*, vol. iii.) from Gela and Pl. XXIV. from Locri. As regards the last mentioned, the subject so closely resembles in artistic conception the famous stèle of Dexileos in Athens, that we cannot well suspect it as of other than a pure Athenian origin. The other three just cited are so far peculiar that the himation of the women is rendered in a black glaze, such as is usually reserved for the neck and foot of the lekythos. But this peculiarity is shared by D 33 (Electra and Orestes), which comes from Eretria, and in all probability was an Athenian import. On the whole the theory of a “Gela” fabric does not find much support.

It remains now to notice briefly those vases other than lekythi which we have included in this publication, because of their similarity from a technical point of view, and because the drawing on them exhibits the same exceeding beauty of line which we find on the best of the lekythi. In proof of this latter statement we need only refer to the series of kylikes, Pls. XV.–XIX. The mastery of line in the drawing of the Hephaestos on Pl. XIX. commands universal admiration. The fascination of the Aphrodite riding on a swan (Pl. XV.) seems to be due partly to the singularly beautiful combination of lines in the composition, partly to the sweetness of the conception as a whole, and partly to the nameless grace which pervades the drawing. It will be seen how the artist has corrected himself in the drawing of the honeysuckle. But otherwise his confidence is perfect. Though found in Rhodes, this vase is unquestionably Athenian work, contemporary with the grandest of the lekythi. The three

smaller kylikes on Pls. XVI.-XVIII. may have less boldness, and may partake less of the manner of the great fresco-painters. But to their greater precision and minuteness of drawing they add the charm of an exquisite beauty, which is shed over composition and drawing alike. Even the shapes are unrivalled in delicacy and refinement. The subject on Pl. XVI., with the large tumulus in the centre, may not in itself be sufficient to indicate that this vase was specially painted for a tomb, because tumuli do appear occasionally on vases which were not, so far as we know, so destined. Yet the prominence of the tumulus, and the appropriateness of the legend, go far to prove that the original intention of the painter had been to provide a vase for a tomb.

Of the vases other than *lektyhi* there remain to be noticed Pl. XX., a *pyxis*, or rather the circular

cover of a *pyxis*, on which is a marriage ceremony, and Pl. XVIII. A, an *alabastos* on which are two *Maenads* with a crane between them. Both these vases have this in common, that they retain not a little of the archaic manner of painting, with its singular sweetness of expression and refinement in the drawing of minute details, against which, however, have to be set certain defects in the sense of proportion in the limbs and a want of freedom in the movement of the draperies. The *alabastos* has an interest of its own from the fact of its being signed by the artist *Pasiades*, whose works are otherwise unknown hitherto. That he was an Athenian, and that the vase had been imported from Athens into Cyprus, seem to be unquestioned. The marriage ceremony on the *pyxis* cover has also a special interest, from the rarity of such scenes in ancient Greek art.

A. S. MURRAY.



PLATE I.



D 57. Lekythos from Eretria. Ht. 11 $\frac{1}{8}$ inches. Subject, two women conversing. The one holds out her hand to receive an alabastros which the other brings her. A cap with strings hangs on the right.

The design is drawn in with a light brown glaze. The cap and mantle of the seated figure are vermillion. The colours on the other draperies have faded.

NOTE.—A more detailed account of this and the following vases may be found under the corresponding numbers in the *Catalogue of Greek and Etruscan Vases in the British Museum*, vol. iii., by C. H. Smith (1896).



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PLATE II.



- D 48. Lekythos from Athens. Ht. $14\frac{1}{4}$ inches. Published by Klein, *Vasen mit Lieblingsinschriften*, p. 86. Subject, a woman holding a mass of drapery, which she is about to give to a girl. Two caps and a jug are hung up behind them. Inscribed Ὑγιαίνων καλός.

Drawn in glazed brown outlines, varying to black on the hair; red with strokes of yellow on the folded drapery; red on the caps; purple on the head-band of the woman.



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PLATE III.



- D 51. Lekythos from Poli-tis-Chrysokhou, Cyprus. Presented by the Cyprus Exploration Fund.
 Ht. 15½ inches. Published (in colours) in *Journ. of Hellenic Studies*, xii., pl. 14, p. 315.
 Subject, a warrior, with sword and spear, receiving a helmet from a woman. Between
 them is a goose, pecking the ground. On the left is a low seat; above is hung a jug.
 Drawn in brown, varying to black, and red for the cap and helmet.



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PLATE IV.



- D 53. Lekythos from Athens. Ht. $11\frac{3}{4}$ inches. Subject, a seated woman bringing together the ends of a wreath, while a companion offers a string to tie it with. A jug and two caps with strings are hung above. Drawn with brown glaze, varying to black; red for the caps, the mantle of the seated figure, and the alternate petals of the palmettes on the shoulder; the chair is pink.



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PLATE V.



- D 54. Lekythos from Eretria. Ht. 13 inches. Subject, scene at a tomb. Two youths stand beside the tomb, which is marked by a tall shaft, bedecked with sashes. One holds a bag or purse; the other has a traveller's hat slung round his neck, and carries a long staff or spear. A shade is seen flitting near the tomb, in the form of a diminutive draped and winged figure, with one hand raised to its head, and the other hand pointing to the tomb. Drawn in brown glaze, varying to black, with dull black on the sashes and accentuating the draperies, red on the short cloak, and purple on the mantle.



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PLATE VI.



- D 60. Lekythos, from Ambelokipi, near Athens. Ht. $12\frac{1}{2}$ inches. Subject, a hare-hunt near a tomb. A dog pursues a hare over rocky ground, which partly conceals the base of the stelè. A youth urges on the dog, while his companion throws a stone at the hare. Drawn in brown glaze, varying to black, with dull black on the palmettes; body of hare yellow. The mantle of the youth throwing the stone, and the sashes are red.



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PLATE VII.



- D 62. Lekythos from Eretria. Ht. 13 inches. Subject, the formal laying out of a dead body, which preceded burial, and was called the *Prothesis*. The dead youth lies stretched on a couch, and three figures stand round making gestures of grief. Painted in dull black, with red and yellow for the draperies.



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PLATE VIII



- D 21. Lekythos from Eretria. Ht. $12\frac{1}{2}$ inches. Subject, armed warrior, striding to the right. Inscribed *καλός*. Painted in black, varying to brown, with white on the crest of the helmet and purple lines below the figure. The palmettes on the shoulder are black on a red ground.



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PLATE IX



- D 59. Lekythos from Athens (?). Ht. 14 $\frac{1}{4}$ inches. Subject, the body of a young warrior being laid in the tomb by two winged beings. In the *Iliad*, the body of Sarpedon is carried to Lycia by Sleep and Death (Hypnos and Thanatos), and the symbolism of such a scene, on a vase intended for use at the grave, is manifest (*cf.* Pl. xi.). An alternative explanation is that the dead warrior may here perhaps be represented as carried to the grave by Boreas and Zephyros, as the body of Memnon is said to have been (Quintus Smyrnaeus, ii. 549). Painted in dull black, with vermillion on the draperies, and yellow on the cuirass.



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PLATE X.



- D 70. Lekythos. Ht. 19 $\frac{1}{4}$ inches. Published (in colours) by Raoul-Rochette, *Peintures Antiques Inédites*, pls. VIII.-XI. Subject, offerings at a tomb. A woman is seated on the steps of the tomb, tearing her hair. Two others bring flat baskets with vases, a bottle of ointment, and many sashes. The tomb consists of a plinth of two steps, and a shaft with an egg and tongue necking, surmounted by a large acanthus. Painted in dull black, with green for the mantle of the seated figure. The figure on the right has a red diplois, on which is a yellow pattern. Blue and green are used for the sashes, and blue for the ornaments on the tomb.



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PLATE XI.



- D 58. Lekythos, from Ambelokipi, near Athens. Ht. 19 $\frac{1}{4}$ inches. Robert, *Thanatos*, pl. 2 and p. 19. A. S. Murray, *Handbook of Greek Archaeology*, pl. 4. Subject, a young warrior being laid in the tomb by Death and Sleep (Thanatos and Hypnos). He still wears his cuirass and sword. A plumed helmet is painted on the shaft of the stèle.

The legendary prototype of the incident is the carrying away of Sarpedon from Troy to Lycia, for burial, by Sleep and Death (*Iliad*, xvi. 682). In the present case, however, it is possible that the representation may refer to some young Athenian soldier, at whose tomb the lekythos was used, rather than to Sarpedon.

Homer calls Sleep and Death twin-brothers, but there is a later and variant account of the end of the fifth century (from Euclid of Megara, preserved by Stobaeus, *Florileg.* vi. 65), according to which Sleep is boy-like and young, while Death is a hoary old man.

Drawn in brown outlines, with dull black for the wings, red with black folds for the sashes and drapery. The figure of Hypnos (Sleep) is filled in with a red wash, in an unusual manner.

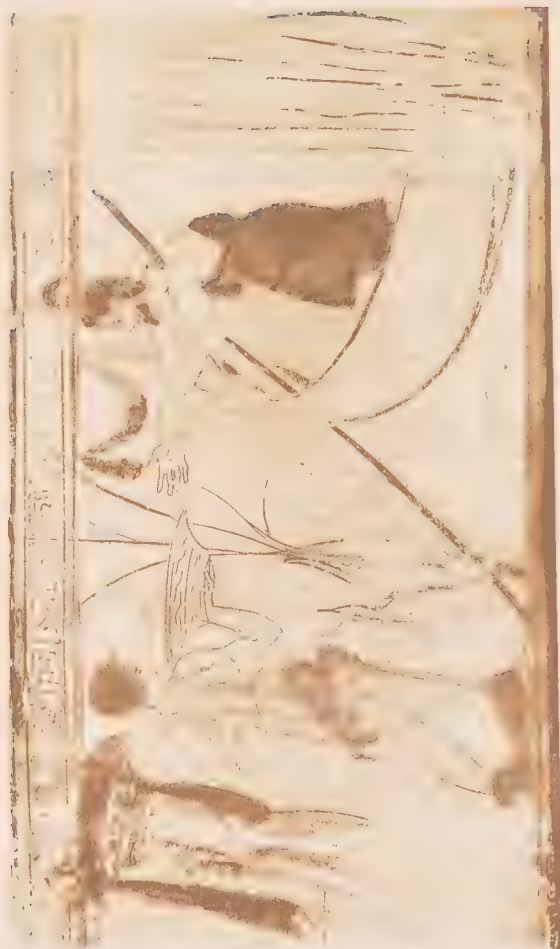


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PLATE XII.



- D 61. Lekythos from Athens. Ht. $11\frac{1}{2}$ inches. Charon has pushed his boat to the bank, among rushes, and stands in the stern with hand extended. A woman who carries baskets and sashes faces him. The action of the woman seems to be rather that of a figure bringing offerings to the tomb, than that of a deceased person waiting for Charon. Painted in red, with vermillion for the drapery and sashes, and dull black for some of the reeds, Charon's cap, and the maeander, etc.



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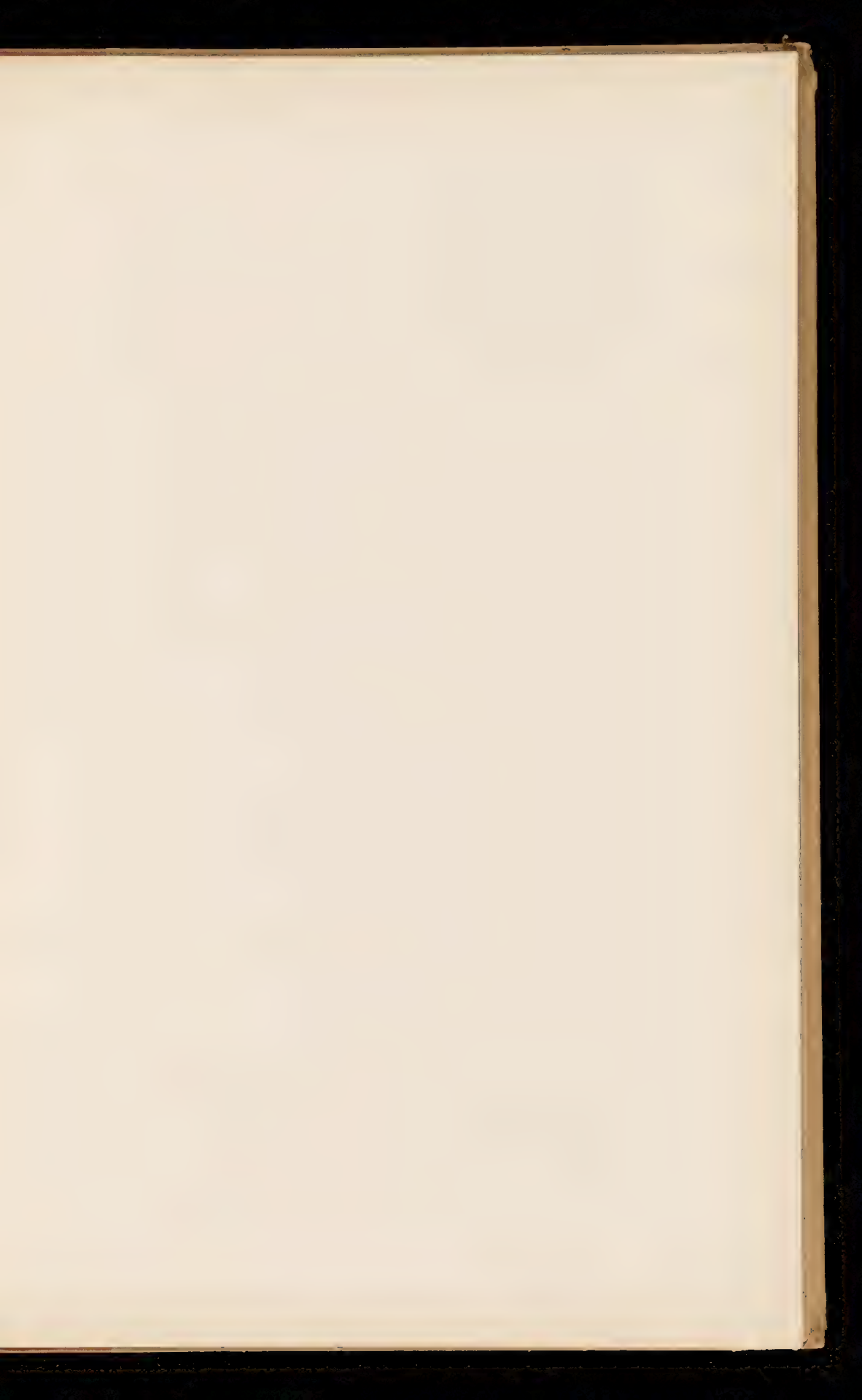
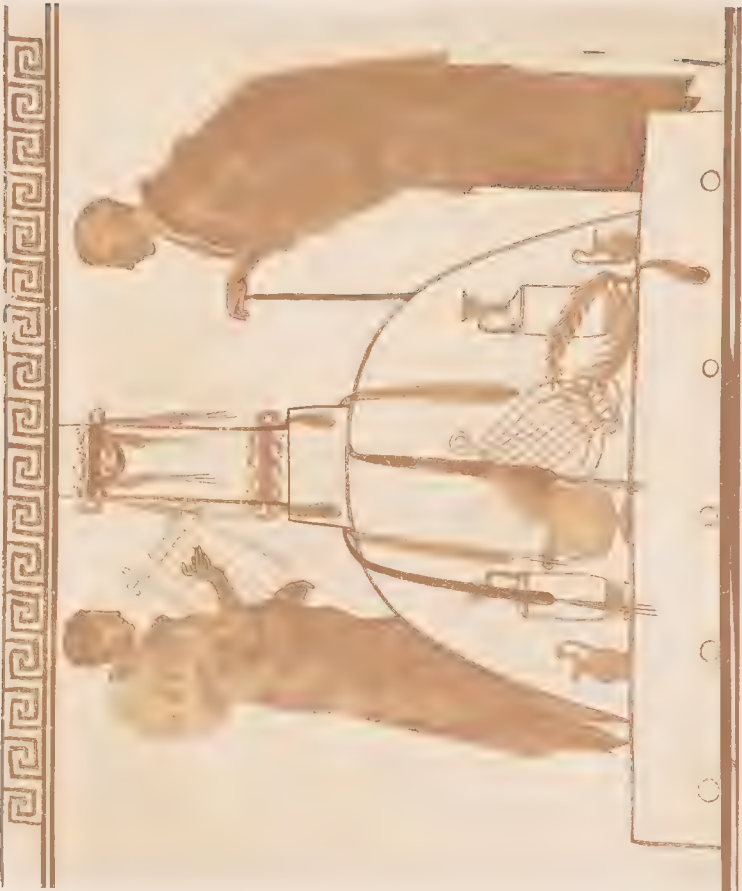


PLATE XIII.



- D 56. Lekythos from Eretria. Ht. 15 inches. Subject, mourners at a tomb. The tomb consists of a heaped-up mound on a plinth, and a shaft, decked with sashes. On the plinth, or perhaps inside the mound, are various vessels, a lyre, and a wreath. One of the mourners also touches a lyre. An owl (*ὥσπερ αἱ γλαῦκες, ἐπὶ τάφῳν κάθεται*, Athen. xiii. 592 b) stands on the mound. Painted in dull black, with vermillion, yellow, brown, and black for the draperies and accessories. The drawing of this vase is so faint that it has been found necessary to clear away parts of the ground in the photograph, in order to make the subject plain.



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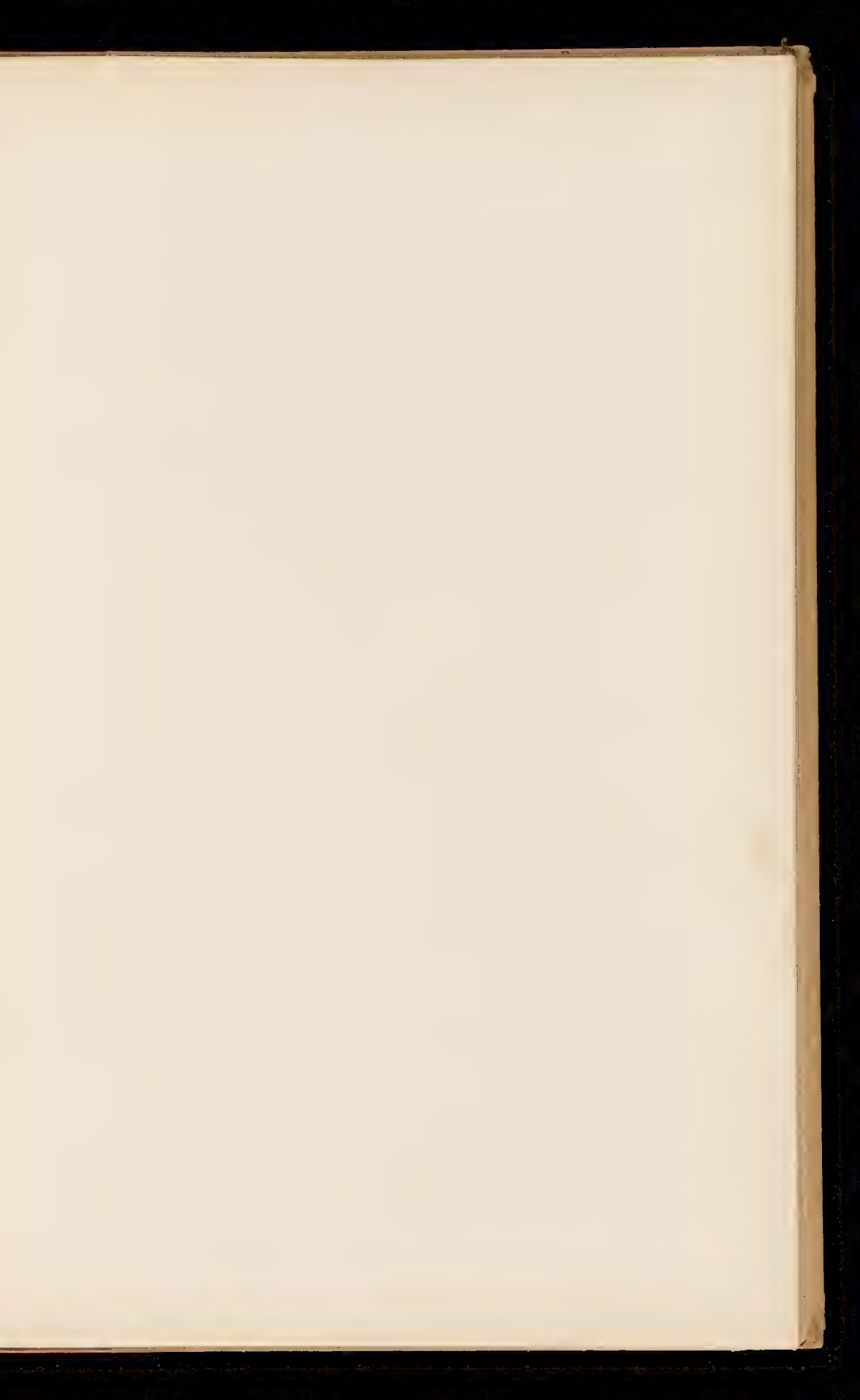


PLATE XIV.



- D 22. Lekythos. Ht. $9\frac{1}{8}$ inches. Kekulé, *Balustrade der Athena Nike*, p. 25. Subject, helmeted bust of Athena, and left hand holding an apple. Two conventional floral scrolls. It has been suggested that this may be a figure of Athena Nikè, but the resemblance is imperfect, since we are told (in Harpocration) that the image of Athena Nikè had an apple in the right hand and a helmet in the left. Drawn in black, with purple on the fruit and below the subject



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PLATE XV.

- D 2. Kylix, found at Cameiros, in Rhodes, 1864. Ht. $4\frac{1}{2}$ inches. Diam. of cup $9\frac{1}{2}$ inches. Principal publications: Salzmann, *Nécropole de Cameiros*, pl. 60; Harrison and MacColl, *Greek Vase Paintings*, frontispiece. Subject, Aphrodite riding on a flying swan, holding a tendril and flower in her right hand. Aphrodite is frequently represented on a swan, and the bird on this vase has been usually so described. The neck, however, and head seem rather those of a goose than of a swan. Inscribed 'Αφροδίτης, i.e. probably a picture "of Aphrodite," and not a cup dedicated to her service. Also inscribed Γλαύκων καλός, "Glaucôn is fair." This phrase of compliment occurs on vases signed by Euphronios, but there is not sufficient resemblance of style between this vase and the signed works of Euphronios to justify us in ascribing the drawing to that painter. The vase is drawn in several shades of brown varying in depth to black. The drapery is pinkish red, with darker folds and a white pattern.



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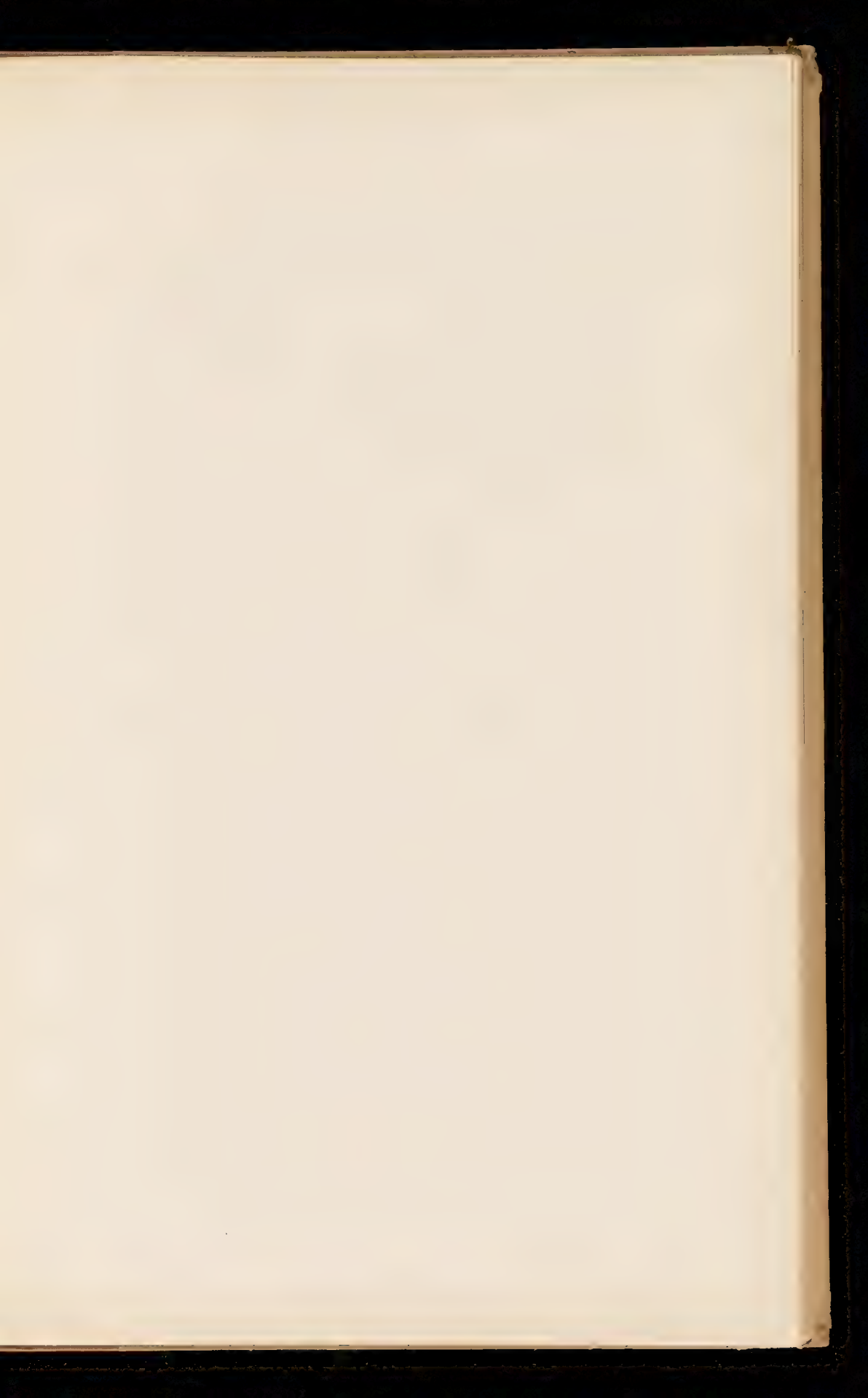


PLATE XVI.

- D 5. Kylix, from the Van Branteghem Collection. Ht. 3 inches. Diam. $5\frac{1}{4}$ inches. Published in colour, Fröhner, *Van Branteghem Coll.*, no. 166, pl. 41. Subject, the story of Polyeidōs and Glaukos. Glaukos, the son of Minos, had died by falling into a jar of honey. The seer Polyeidōs was shut by the father in the boy's tomb that he might bring him to life. While he was at a loss how to act, he saw a snake approaching the boy, and slew it. A second snake appeared, bringing some herb with which it revived its dead companion. With the help of the same herb Polyeidōs brought Glaukos to life. This is the story told by Apollodoros (*Bibl.* iii. 3), but he does not explain how Polyeidōs became possessed of the herb. It has been supposed that he slew both snakes, and that this is the moment represented on the vase. An alternative explanation is that the vase illustrates two successive moments of the story, the killing of the first snake and its subsequent restoration to life. The attitude of the boy Glaukos has been explained as indicative of his return to life. But the more general view is that this was the posture in which the dead were buried in primitive times. Both serpents are seen on the stony floor of a vaulted tomb, which is surmounted by a tripod. Inscribed Πολύειδος, Γλαῦκος near the figures, and signed (under the tripod) Σωτρίδης. The vase is drawn in brown of various shades on a fine white ground. Purple with black is used for the drapery. The pebbles are in relief.



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PLATE XVII.

- D 6. Kylix, from the Van Branteghem Collection. Ht. 3 inches. Diam. $5\frac{3}{8}$ inches. Published in colour, Fröhner, *Van Branteghem Coll.*, no. 164, pl. 39. Subject, a girl standing on tiptoe to pluck an apple. On the left of the tree much of the vase is restored, but one line remains, which may have belonged to a second figure.

Inscribed, on the left ΜΕΥΣΙ . . . and above the figure on the right . . . ΑΔΟ. The artist's signature ΑΔΕΞ ΕΡΩΙΕΣΕΝ (Ξωτ]άδης ἐποίησεν) is written below.

Drawn in various shades of brown. The apples are in relief.



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PLATE XVIII. A.



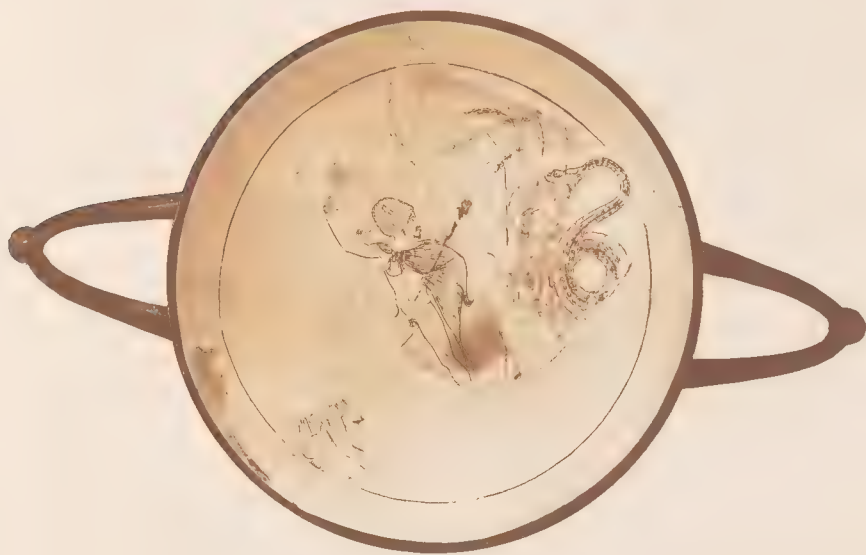
B 668 (*Cat. of Vases*, vol. ii.). Alabastron, from Poli-tis-Chrysokhou, Cyprus. Ht. $5\frac{3}{4}$ inches. Published in colour, *Journ. of Hellen. Studies*, viii. pl. 82. Subject, two Mænads. One has a cup, and the other two branches. Between them, a crane. Inscribed round the opening $\delta\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\acute{o}\varsigma$, and round the shoulder $\Pi\alpha\sigma\iota\alpha\delta\eta\varsigma\ \epsilon\pi\acute{o}\iota\eta\sigma\epsilon\nu$, the signature of an otherwise unknown artist, Pasiades. Drawn in black and yellow, with red for the ears. Below the vase is a red palmette, surrounded by black.

PLATE XVIII. B.

D 7. Kylix, from the Van Branteghem Collection. Ht. 1 inch. Diam. $5\frac{1}{2}$ inches. Published in colour, Fröhner, *Van Branteghem Coll.*, no. 165, pl. 40. [The position of the fragments has since been altered.] Subject, death of Archemoros. When the Seven Heroes, on their march against Thebes, came to Nemea, the land was suffering from drought. Hypsipylè, the nurse of the king's son Opheltes, led the heroes to a spring; but while she was absent, her charge was slain by a serpent. Opheltes was buried by the heroes, who founded the Nemean games in his honour, and his name was changed to Archemoros. On the vase a figure in hunter's dress throws a stone at a great serpent, which is coiled among reeds, and vomits forth a cloud of smoke. On the left is part of a youthful draped figure, that of Hypsipylè, and, near her, the toe of the hunter. The figure of Archemoros is altogether wanting. It has been proposed to call the hunter Hippomedon, since that hero is made to throw a great stone at the serpent by Statius (*Theb.* v. 558). Drawn in reddish brown. The smoke vomited by the snake, and the ground on which the figure stands, are represented by white pigment in relief.



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PLATE XIX.

- D 4. Kylix, found at Nola, about 1828. Ht. 5 inches. Diam. $12\frac{1}{4}$ inches. Formerly in the Hope and Bale Collections. Published in colours, Gerhard, *Festgedanken an Winckelmann*, 1841, pl. 1; Lenormant and De Witte, *Élite Céramographique*, iii. pl. 44. Restored are the chief part of the head, right arm and hand of Athenè, and most of the head and body of Pandora. The hammer of Hephaestos is also partly restored (compare drawing in Gerhard, *l. c.*). Subject, the decking of Pandora. The puppet-like figure of Pandora stands in the middle and receives the gifts of Athenè and Hephaestos. Athenè fastens her drapery over the shoulders, while Hephaestos appears to hold a string attached to her diadem. According to Hesiod's version of the myth, Athenè decked Pandora with a robe, and Hephaestos placed a golden diadem, made by his own hands, on her head. (Hesiod, *Theog.* 573 ff.)

The figures are respectively inscribed 'Αθηνά, [Α]νησιδώρα, and 'Ηφαιστος. Anesidora, "she who sends up gifts," is given by Hesychius as a name of Earth, to whom Pandora is closely related in signification. The figures are drawn in brown varying to black, on a white ground; the draperies are purple of different shades, with patterns in white.



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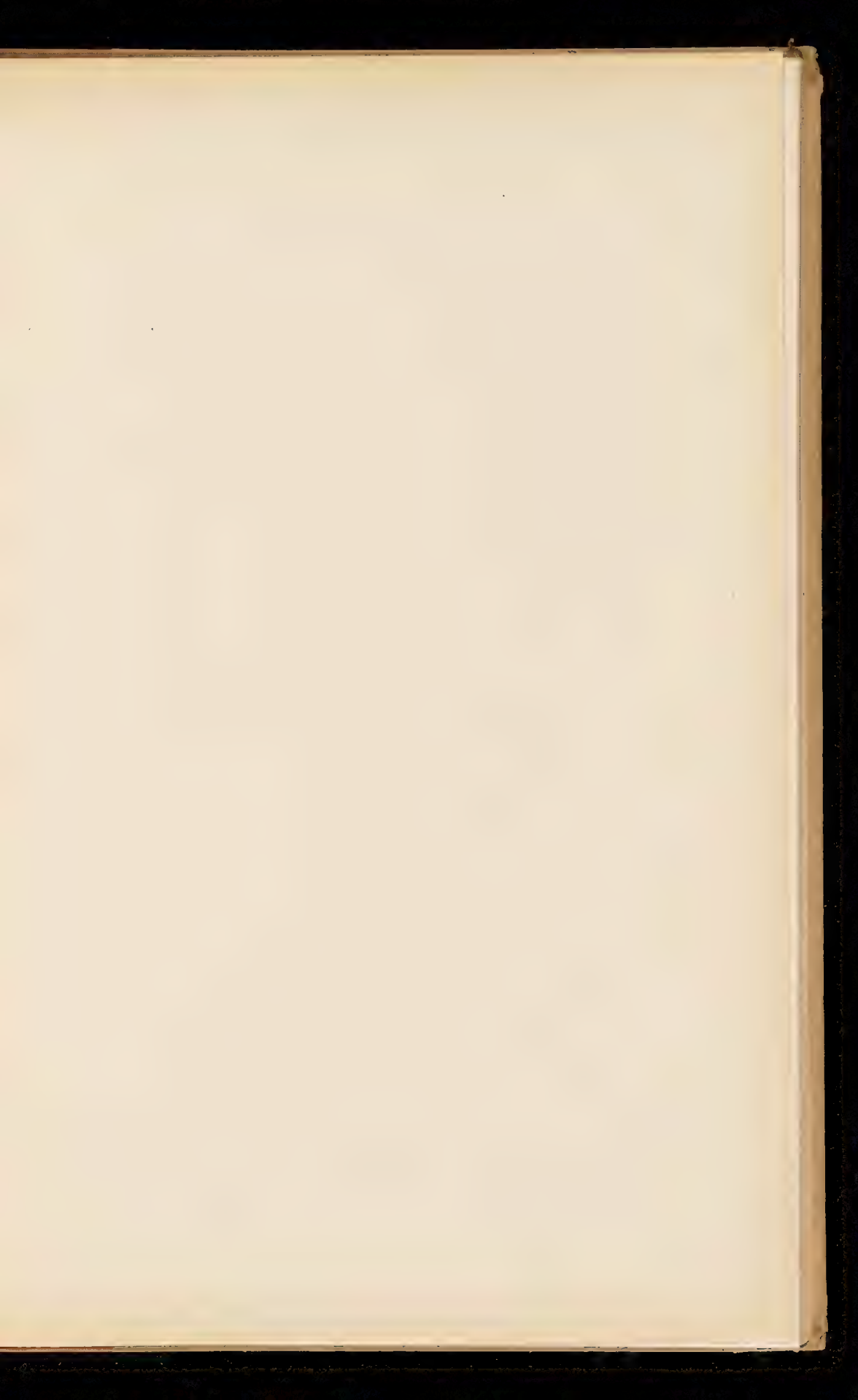


PLATE XX.



- D 11. Pyxis-cover, from Eretria, with three equidistant rings on the upper edge and one in the middle. Ht. 3 inches. Diam. $4\frac{3}{8}$ inches. Subject, a marriage procession advancing towards a burning altar. The procession is led by a woman with torches, a boy playing the double flutes, the bridegroom leading the bride, two standing figures (with a floral scroll between them), a second torchbearer, and a standing figure holding an egg. The last two figures are drawn as if they were leading the procession, rather than closing it. This, however, is a natural compromise, when the subject runs completely round the vase. Painted in black and brownish outlines: the draperies are pink with darker folds of the same colour, or purple with white folds, or black varying to brown. Purple is used for the flames on the altar, and the sandals. The jewellery and other accessories are gilt.



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PLATE XXI. A.



- D 26. Lekythos, from Eretria. Ht. $9\frac{1}{2}$ inches. Subject, a girl, seated, looking at a lekythos held in her left hand; in her right hand is a fruit. Above her are a wreath and a mirror, of which the handle alone is visible. Drawn in brown and black, with white on the flesh. The colour of the drapery has faded. The palmettes are black on red ground.

PLATE XXI. B.



- D 14. Oinochoë, from Athens. Burgon Collection. Ht. $10\frac{1}{2}$ inches. Subject, Athenë pouring out wine for Heracles, who holds out a cup. He leans on his club, which is covered with the lion's skin, and rests on a rock. Inscribed *Ἀθηναία*. Drawn in black and brownish-yellow. Two rows of egg-mouldings and a series of palmettes are impressed on the vase in relief.



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PLATE XXII.



- D 20. Lekythos. Ht. 14 inches. Subject, a woman seated, holding a small hoop. A cap with strings and an ointment-flask hang one on each side of her. A large basket stands behind her chair. Inscribed *καλῆ*. Drawn in brownish black, with white flesh and accessories. Hair black; mantle black, with pink details; dress pink, with brown details. The palmettes on the shoulder are in the red-figure style.



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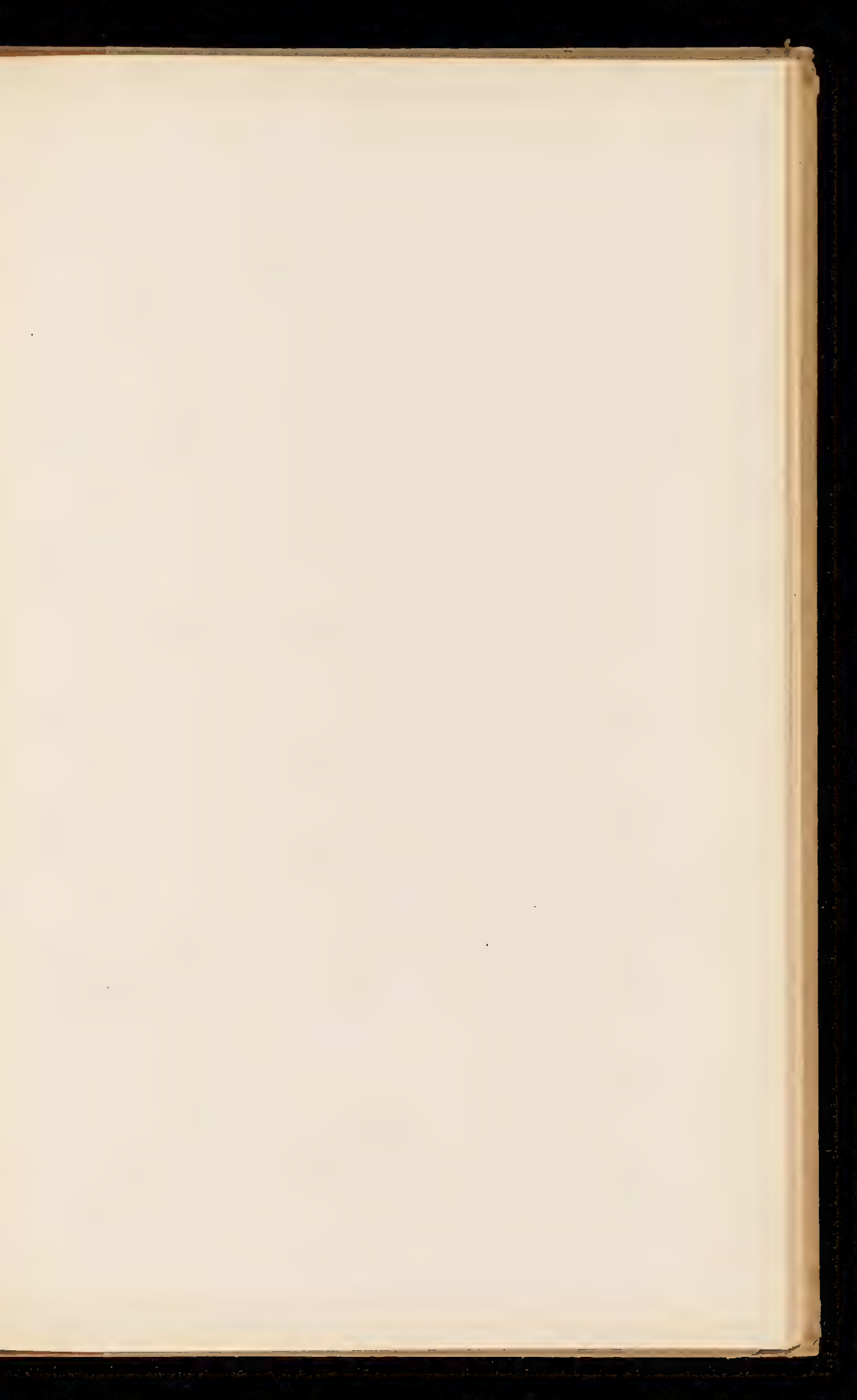


PLATE XXIII. A.



- D 27. Lekythos. Ht. $7\frac{5}{8}$ inches. Subject, a woman moving to the right, holding in her hands a jug and bowl. Drawn in black, with purple and brown bands below.

PLATE XXIII. B.



- D 24. Lekythos, from Locri. Blacas Collection. Ht. 11 inches. Subject, Victory holding a wreath above a flaming altar. Inscribed $\kappa\alpha[\lambda\eta]$. Drawn in brown and black, with purple, pink, and brown in the draperies, black and red in the flames; purple below the subject; black-figure palmettes on the shoulder.



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PLATE XXIV.



D 52. Lekythos, from Locri. Temple Collection. Ht. 14 inches. Subject, Greek and mounted Amazon in combat. Drawn in brown outline on white ground.



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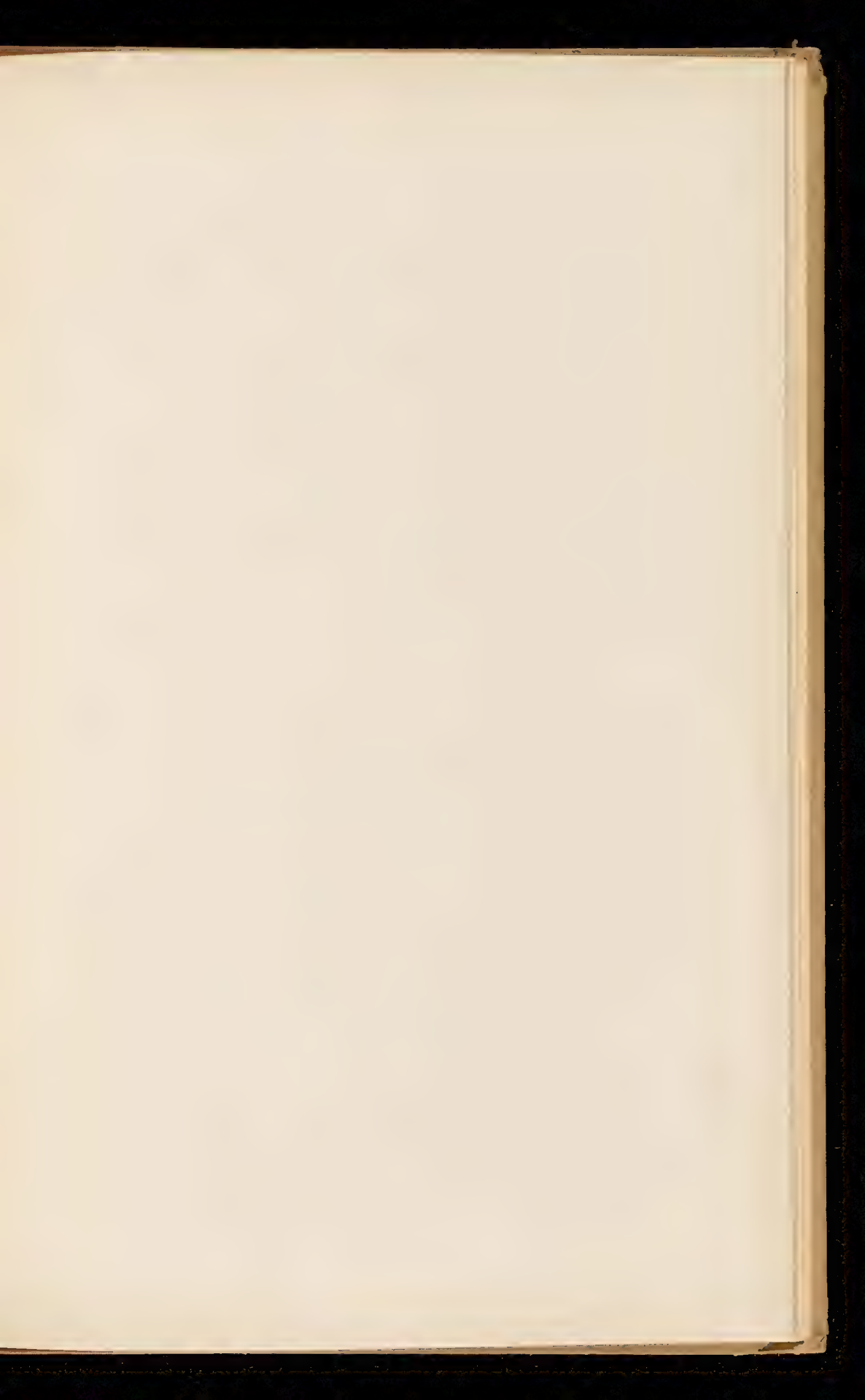


PLATE XXV. A.



- D 66. Lekythos. Ht. $8\frac{1}{4}$ inches. Subject, a young boy, in traveller's dress, making a gesture towards a tomb. Drawn in red, with yellow for the boots and hat; black ribbands attached to stelè.

PLATE XXV. B.



- D 76. Lekythos, from Athens. Ht. 9 inches. *Journ. of Hellenic Studies*, xv. pl. 7, p. 192. Subject, woman with lekythos and dish of offerings. At her feet, a large basket. Inscribed Πάτροκλ(ε) χαῖρε, "Farewell, Patroklos." An explanation is perhaps supplied by the Greek proverb, Πάτροκλος πρόφασις, "Patroklos as a pretext," which was applied to those who, like the Trojan women in the tent of Achilles, wept their own sorrows under colour of another name. (See Homer, *Iliad*, xix. 301; *Journ. of Hellenic Studies*, loc. cit.) Drawn in black, with some red on the drapery and basket.



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PLATE XXVI. A.



- D 23. Lekythos, from Gela. Ht. 11 inches. Subject, a female figure, perhaps a priestess of Athenè, standing near a temple, which is represented by a single Doric column. At her side is a snake. Inscribed ἡ παῖς καλῇ. Drawn in black, varying to brown. Below, two purple lines.

PLATE XXVI. B.



- D 55. Lekythos, from Eretria. Ht. 11 $\frac{3}{4}$ inches. Subject, parting scene, girl and youth conversing. The latter is in the dress of a traveller. A cap is seen hanging behind the girl. Drawn in black varying to warm brown; purple on the draperies, accentuated with black. The ground of the vase has been lightened on the plate.



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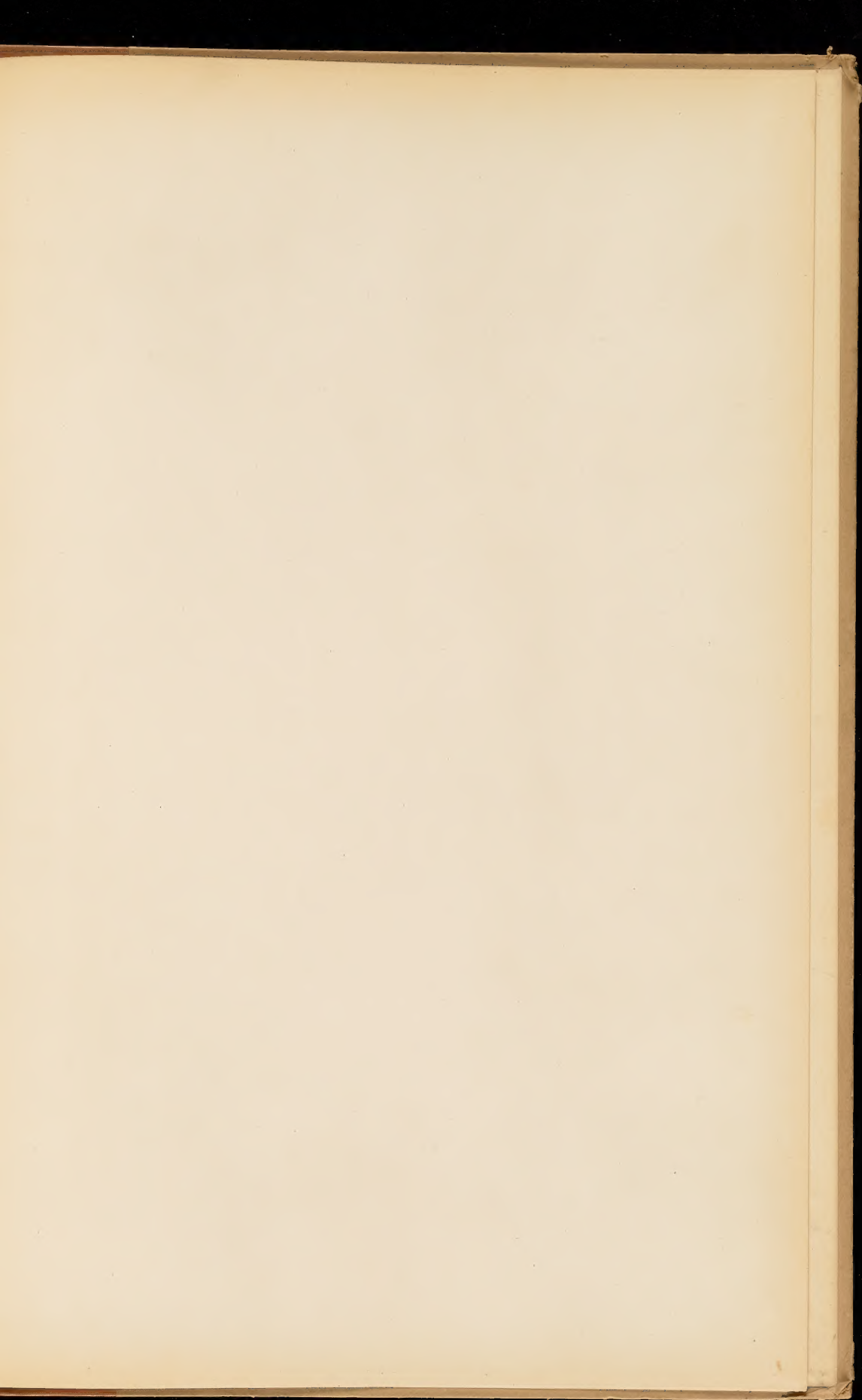
PLATE XXVII.



- D 65. Lekythos. Ht. $15\frac{1}{4}$ inches. Subject, two women making offerings at a tomb. Vases of various forms are seen on the steps of the tomb, in the hands of the women, and hanging in the background. At one side of the tomb is a basket, resting on a stool, from which a woman draws some object, perhaps a sash. Drawn in brown outline, with red for some of the draperies.



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